



D.SCARLATTI  
12 SONATAS

Transcribed for Guitar by  
Leo Brouwer

ギターのための

D. スカルラッティ  
12のソナタ

レオ・ブローウェル編曲

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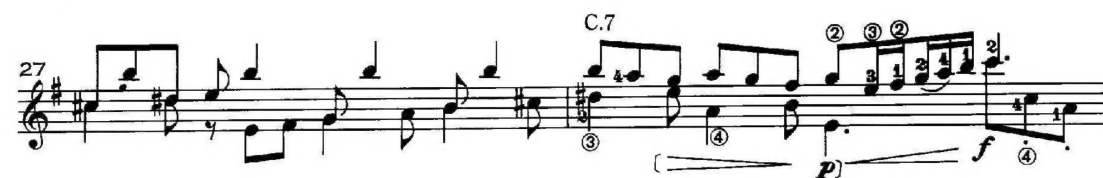
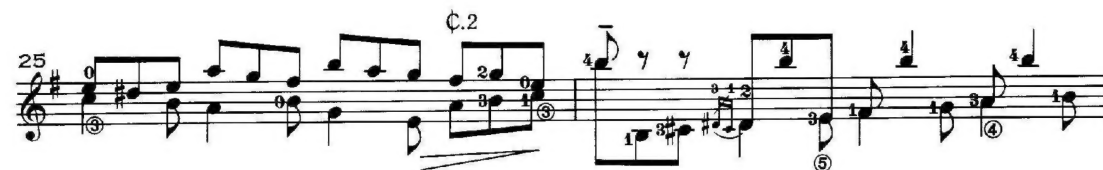
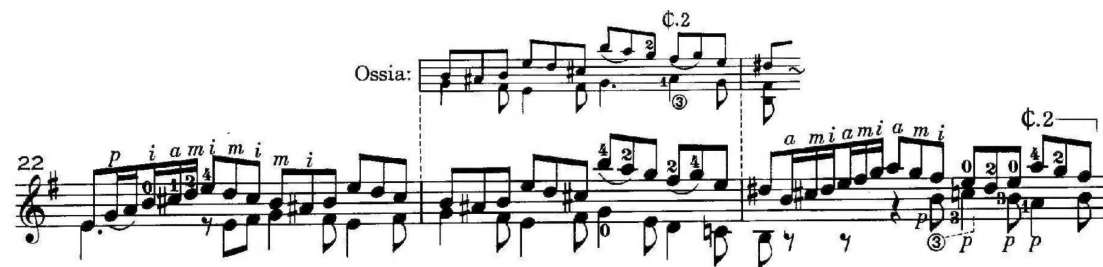
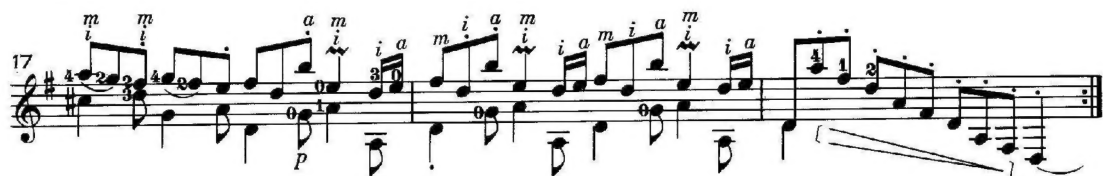
## Sonata in G major L.387/K.14

⑥ = D

Vivo

♩.12

Musical score for Sonata in G major, L.387/K.14, page 3. The score is in G major (one sharp) and 12/8 time. It features a single melodic line on a treble clef staff. The tempo is "Vivo" and the time signature is 12/8. The score is divided into measures, with measure numbers 3, 5, 7, 9, and 11 indicated. Fingerings are indicated by numbers 1-4. Dynamics include forte (*f*), piano (*p*), mezzo-forte (*mf*), and piano (*p*). Articulation includes accents (*a*), staccato (*stacc.*), and slurs. The score includes various musical notations such as triplets, slurs, and dynamic markings.



29 *[dim. poco a poco]* *p*

31 *[f articolato]*

33 *riten.* *a tempo* *[p]*

35 *[f]*

38 *[p]*

40 *[f]*

42 *come 2ª volta*

# Sonata in A major L.238/K.208

Andantino

as 2nd time

C.4

C.2

C.4

C.2

For repeating

15 *tr* C.4

(2nd time) C.2

17 C.3

20

Ossia: (C.V.)

22 *tr*

24 C.7

Ossia:

as 1st time for repeating

Ossia:

[p]

\*) 1st time ornament

**Allegro**[illegible]



41 *p*

47 *Ossia:* C.2 →

(metallic)

52 (son. naturale) C.4 *mp*

58 C.2 C.5 C.5 ②

64 C.7 C.5 C.7 C.5 C.7 131

69 C.7 C.5 C.7 C.5

74 *tr*

# Sonata in E major L.257/K.206

Musical score for Sonata in E major, L.257/K.206. The score is written in treble clef with a key signature of E major (three sharps) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and ornaments (C.7, C.2, C.4, C.6, C.1, C.3). Fingerings are indicated by numbers 1-5. A trill (tr) is present in measure 6. The score is divided into measures 1 through 22, with an 'Ossia' section at the bottom showing alternative fingerings and ornaments for measures 19-22.

Measures 1-22: The score begins with measure 1, which includes an ornament (C.7). Measures 2-3 show a sequence of notes with ornaments (C.2, C.4). Measure 4 contains a trill (tr). Measures 5-6 show a sequence of notes with ornaments (C.6, C.1). Measures 7-8 show a sequence of notes with ornaments (C.3, C.4). Measures 9-10 show a sequence of notes with ornaments (C.6, C.1). Measures 11-12 show a sequence of notes with ornaments (C.3, C.4). Measures 13-14 show a sequence of notes with ornaments (C.6, C.1). Measures 15-16 show a sequence of notes with ornaments (C.3, C.4). Measures 17-18 show a sequence of notes with ornaments (C.6, C.1). Measures 19-20 show a sequence of notes with ornaments (C.3, C.4). Measures 21-22 show a sequence of notes with ornaments (C.6, C.1).

Ossia: The 'Ossia' section at the bottom shows alternative fingerings and ornaments for measures 19-22. It includes measures 19, 20, 21, and 22, each with its own set of ornaments (C.2, C.1, C.3, C.4) and fingerings.

26

30 C.2 [metallic]

34 C.3 C.5 C.2 C.2

38 C.5 C.7 [p]

42 C.2 C.7

46 C.2

50 C.2

54 C.4 C.4

Ossia :

or

58 C.4 C.4 1. 2. C.7

[Pecho]

62 C.4 C.9

67 C.4

71

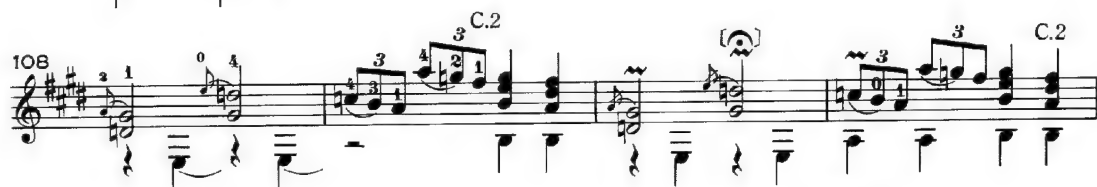
75 C.9 C.9

79 C.7 C.4 C.2 C.6

83 (s.pont.)

84 poco

Ossia :



Ossia :

## Sonata in D major L.418/K.443

Musical score for Sonata in D major, L.418/K.443, showing measures 1 through 28. The score is in D major and 4/4 time. It includes various musical notations such as notes, rests, accidentals, and performance instructions.

Measures 1-8: First system, featuring a melodic line with trills (tr) and fingerings (1-3, 2, 1, 0, 2, 2, 4).

Measures 9-13: Second system, featuring a melodic line with a trill (tr) and a chord (C.3). Performance instructions include *p*, *sf* metallic, *sfz*, and *met.*

Measures 14-18: Third system, featuring a melodic line with a trill (tr) and a chord (C.2). Performance instructions include *p*, *f*, *dolce legato*, and *sf*.

Measures 19-22: Fourth system, featuring a melodic line with a trill (tr) and a chord (C.7). Performance instructions include *mf* and *sf*.

Measures 23-27: Fifth system, featuring a melodic line with a trill (tr) and a chord (C.5). Performance instructions include *p* and *sf*.

Measures 28: Sixth system, featuring a melodic line with a trill (tr) and a chord (C.1). Performance instructions include *p* and *sf*.

32

C.5

Staff 32-35: Treble clef, key of D major. Measures 32-35 show a melodic line with eighth and sixteenth notes, and a bass line with sustained notes. Measure 34 has a circled 3. Measure 35 has a circled 2. A slur labeled C.5 covers measures 34 and 35.

36

C.1

Staff 36-39: Treble clef, key of D major. Measures 36-39 continue the melodic and bass lines. Measure 37 has a circled 2. Measure 38 has a circled 1. A slur labeled C.1 covers measures 38 and 39.

40

met. son.ord. m i p p sfz

Staff 40-43: Treble clef, key of D major. Measures 40-43 include dynamic markings: *met.*, *son.ord.*, *m*, *i*, *p*, *p*, and *sfz*. Measure 41 has a circled 0. Measure 42 has a circled 0. Measure 43 has a circled 2. A slur labeled C.1 covers measures 42 and 43.

44

met. son.ord. met. son.ord. mf

Staff 44-48: Treble clef, key of D major. Measures 44-48 include dynamic markings: *met.*, *son.ord.*, *met.*, *son.ord.*, and *mf*. Measure 44 has a circled 2. Measure 45 has a circled 1. Measure 46 has a circled 1. Measure 47 has a circled 1. Measure 48 has a circled 4. A slur labeled C.1 covers measures 47 and 48.

49

Staff 49-53: Treble clef, key of D major. Measures 49-53 show a melodic line with eighth and sixteenth notes, and a bass line with sustained notes. Measure 49 has a circled 3. Measure 50 has a circled 3. Measure 51 has a circled 1. Measure 52 has a circled 1. Measure 53 has a circled 1. A slur labeled C.1 covers measures 52 and 53.

54

Staff 54-58: Treble clef, key of D major. Measures 54-58 show a melodic line with eighth and sixteenth notes, and a bass line with sustained notes. Measure 54 has a circled 2. Measure 55 has a circled 2. Measure 56 has a circled 2. Measure 57 has a circled 2. Measure 58 has a circled 2. A slur labeled C.1 covers measures 57 and 58.

59

C.4

Staff 59-62: Treble clef, key of D major. Measures 59-62 show a melodic line with eighth and sixteenth notes, and a bass line with sustained notes. Measure 59 has a circled 3. Measure 60 has a circled 3. Measure 61 has a circled 2. Measure 62 has a circled 2. A slur labeled C.4 covers measures 61 and 62.

63

Staff 63-66: Treble clef, key of D major. Measures 63-66 show a melodic line with eighth and sixteenth notes, and a bass line with sustained notes. Measure 63 has a circled 3. Measure 64 has a circled 3. Measure 65 has a circled 2. Measure 66 has a circled 2. A slur labeled C.1 covers measures 65 and 66.

67

71

76

80

85

90

95

99

*met.*

*met.*

*met.*

*C.5*

*C.1*

*C.3*

*C.3*

*C.6*

*C.5*

*C.1*

*C.3*

*C.6*

*C.5*

*bis.*

*mp*

*f*

*0.10*

*p*

*1-3-4*

*5*

*6*

*7*

*8*

*9*

*10*

*11*

*12*

*13*

*14*

*15*

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*949*

*950*

*951*

*952*

*953*

*954*

*955*

*956*

*957*

*958*

*959*

*960*

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*962*

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*965*

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*967*

*968*

*969*

*970*

*971*

*972*

*973*

*974*

*975*

*976*

*977*

*978*

*979*

*980*

*981*

*982*

*983*

*984*

*985*

*986*

*987*

*988*

*989*

*990*

*991*

*992*

*993*

*994*

*995*

*996*

*997*

*998*

*999*

*1000*



## Sonata in G major L.103/K.259

Musical score for Sonata in G major, L.103/K.259, measures 1-20. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature.

Measures 1-4: *p* (piano). Fingerings: 2, 2, 4, 3, 3, 4, 0, 3, 7, 4, 0. Trills are indicated above measures 1, 2, and 4.

Measures 5-8: *[mf]* *p* (piano). Fingerings: *i*, 5, *i*, 4, 5, 5, 4, 3, 2. Trills are indicated above measures 5 and 8.

Measures 9-12: *[p cresc.]* (piano crescendo). *f* (forte) at measure 12. Trills are indicated above measures 9 and 12.

Measures 13-16: *[p cresc.]* (piano crescendo). *[f]* (forte) at measure 16. Trills are indicated above measures 13 and 16.

Measures 17-20: *p più stacc. dolce* (piano, more staccato, dolce). Fingerings: 2, 1, 2, 0, 2, 1, 2, 4, 2. Trills are indicated above measures 17 and 20.

The score includes various performance markings such as *p*, *[mf]*, *[p cresc.]*, *f*, *[f]*, and *p più stacc. dolce*. Trills are marked with a trill symbol (tr) above the notes.

Musical score for a piano piece, measures 23 to 42. The score is in treble clef with a key signature of one sharp (F#).

**Measures 23-25:** *legato* [*pp* *dolcissimo*]. Chords: C.2, C.2, C.2. Notes: *a m i a m i a m*.

**Measures 26-28:** Chords: C.2, C.2. Notes: *m i*. Dynamics: *p*, *i*, *p*.

**Measures 29-31:** Chords: C.2, C.7. Notes: *i p m i*. Dynamics: [*cresc.*], [*f*].

**Measures 32-35:** Chords: C.7. Notes: *f* ⑤.

**Measures 36-38:** Chords: C.8. Notes: *f*, [*dim.*], [*p*].

**Measures 39-41:** Chords: C.8. Notes: *p*.

**Measures 42-44:** Chords: C.3, C.3, C.3, C.2. Notes: *t*.

45 *p* *più stacc.*

48 *p* C.2

51 *[p legato]* C.5

54 C.5 C.7

57 C.5

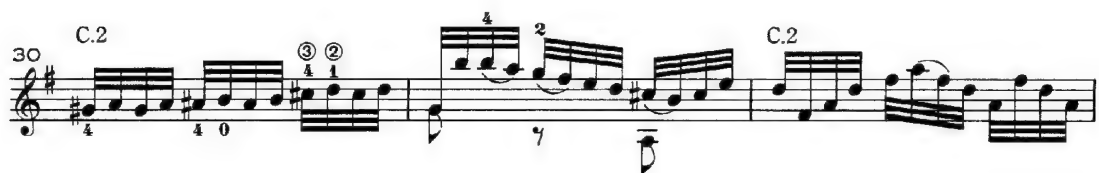
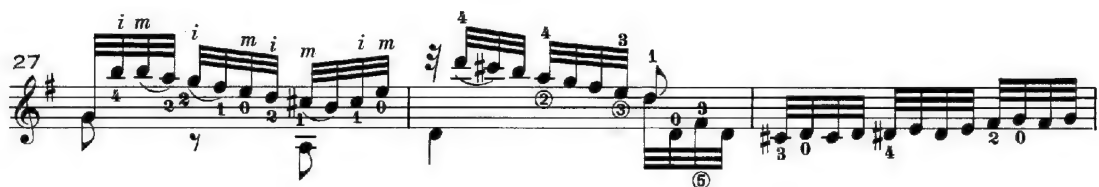
60 C.5 C.7 C.3

63 C.3 *mi*

## Sonata in G major L.349/K.149

## Allegro

1-3 2 1 ② C.2 C.3  
 5 ④ 3 2 ② C.2 a m i p 1-3 ② C.10  
 9 ④ harm.12 i a m a C.2 C.3 C.5 ② ③  
 [p] p p i p i p  
 13 ④ C.5 ② m i m i C.2 ③ breve  
 [cediendo] decréc. + rit.  
 18 C.2 C.3 ③ ② ② ① ② 0 C.2 C.3 ③ ② 0  
 ④ ③ p m p i p m p i p m  
 [a tempo]  
 21 ③ ④ 0 ② 1 2  
 p i p m  
 Ossia: ① ② ③



48  $\text{C.5}$   $\text{a i}$   $\text{C.5 C.2-}$

52  $\text{breve}$   $\text{p i (p m)}$   $\text{C.2}$   $\text{C.2}$   
cediendo a tempo

56

60  $\text{C.2}$   $\text{C.3}$

62  $\text{i a m}$   $\text{i p m}$   $\text{i a m i}$   $\text{C.2}$   
 $\text{p i m}$

65  $\text{C.3}$

68  $\text{C.3}$   $\text{C.3}$

Ossia :

Play ornament as 2nd time

# Sonata in A major (Orig : E $\flat$ ) L.203/K.474

Musical score for Sonata in A major (Orig : E $\flat$ ) L.203/K.474, measures 1-16. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various musical symbols such as trills (tr), slurs, and dynamic markings (p). Fingerings are indicated by numbers 1-4 and 0. Chord symbols (C.4, C.7, C.9, C.5) are placed above the staff. The score is divided into measures 1-4, 5-8, 9-12, 13-16, and 17-20.

Measure 1: (tr) 4 2 0. Chord C.4. Measure 2: (tr) 1. Measure 3: C.7. Measure 4: 4 3 2. Measure 5: 4 2 1. Measure 6: 4 2 1. Measure 7: 4 2 1. Measure 8: 4 2 1. Measure 9: 4 2 1. Measure 10: 4 2 1. Measure 11: 4 2 1. Measure 12: 4 2 1. Measure 13: C.4. Measure 14: C.5. Measure 15: C.2. Measure 16: C.7. Measure 17: C.2. Measure 18: C.2. Measure 19: C.2. Measure 20: C.2.

18 C.4 C.5 (4)

21 C.4 4 2 (8) harm.7

24 4 2 4 C.7 3 2 tr C.2 4 4 1 3

26 3 4 4 2 C.7 C.2 0 1 4 3 0

29 1 0 3 4 3 4 3 2 3 4 3 2 C.6 C.4 2 3 4 3 C.7 3 4 3 2

32 C.4 (4-1-3) 3-1-3 C.6 C.7

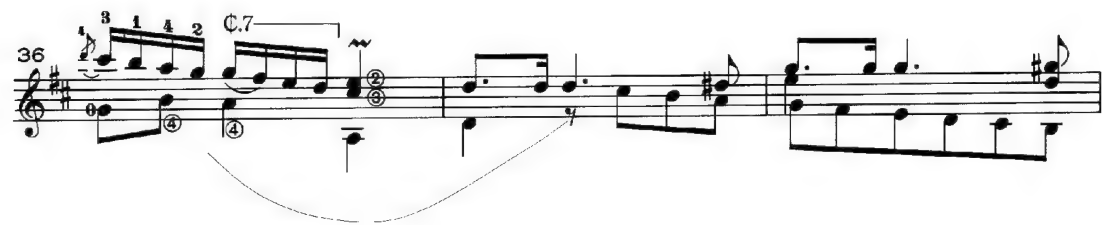
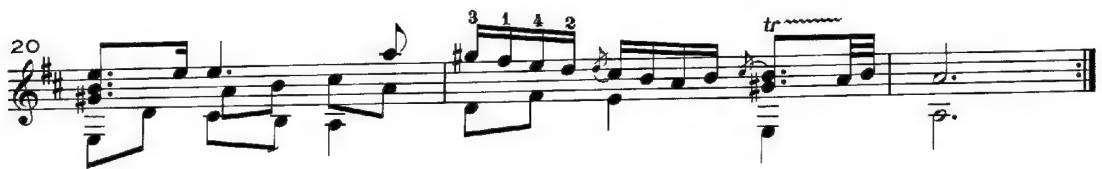
35 C.6





## Sonata in D major (Orig : B♭) L.497/K.544

⑥ = D



## Sonata in D minor L.366/K.1

Musical score for Sonata in D minor, L.366/K.1, measures 1-12. The score is written in D minor (three flats) and 3/4 time. It features a single melodic line on a treble clef staff.

Measures 1-4: The first measure begins with a fermata over a half note. Fingering numbers (1, 2, 3, 4) are indicated above the notes. Trills are marked with 'a' and 'm'. A repeat sign with a first ending bracket is shown at the end of measure 4.

Measures 5-6: Measure 5 contains a trill marked with 'a' and 'm'. Measure 6 begins with a repeat sign and a first ending bracket.

Measures 7-8: Measure 7 includes a trill marked with 'a' and 'm'. Measure 8 contains a trill marked with 'a' and 'm'.

Measures 9-10: Measure 9 includes a trill marked with 'a' and 'm'. Measure 10 contains a trill marked with 'a' and 'm'.

Measures 11-12: Measure 11 includes a trill marked with 'a' and 'm'. Measure 12 contains a trill marked with 'a' and 'm'.

Performance markings include dynamics such as *p* (piano), *f* (forte), and *mi* (mezzo-forte). Trills are marked with 'a' and 'm'. Fingering numbers (1, 2, 3, 4) are indicated throughout the score.

16

♩.3 2 3 4 0 4 3 3 1

C.5 ♩.5

3 3 3 2 2 2

④ ③ ②

26

0 3 2 0 2 1

3 3 ④

3 3

3

29

Ossia:

C.5

Ossia:

## Sonata in E major L.23/K.380

4 3 1

[f]

[p] (metallic)

4

4 2 1

4

1 4 6

7

C.2

[p]

10

C.2

13

C.4

16

C.2

\*)

\*)

Variation of \*)

19 C.2

22 C.4

25 C.2

27

30

33 C.2 (metallic) dolce

36 C.7 metallic (un poco staccato) \*\* tr

\*\*)

38 *dolce*

[p] *tr*

41

C.2

45

♩.4 C.4 C.2 [sonoro] [p]

48

3

51

C.7

54

C.7 C.9

57

C.7 C.7 [f] [p]



The first system of the musical score for 'The Merry-Go-Round' is shown. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked '60'. The melody is written on a single staff and consists of several measures. The first measure contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of eighth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of eighth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of eighth notes. The thirteenth measure contains a triplet of eighth notes. The fourteenth measure contains a triplet of eighth notes. The fifteenth measure contains a triplet of eighth notes. The sixteenth measure contains a triplet of eighth notes. The seventeenth measure contains a triplet of eighth notes. The eighteenth measure contains a triplet of eighth notes. The nineteenth measure contains a triplet of eighth notes. The twentieth measure contains a triplet of eighth notes. The twenty-first measure contains a triplet of eighth notes. The twenty-second measure contains a triplet of eighth notes. The twenty-third measure contains a triplet of eighth notes. The twenty-fourth measure contains a triplet of eighth notes. The twenty-fifth measure contains a triplet of eighth notes. The twenty-sixth measure contains a triplet of eighth notes. The twenty-seventh measure contains a triplet of eighth notes. The twenty-eighth measure contains a triplet of eighth notes. The twenty-ninth measure contains a triplet of eighth notes. The thirtieth measure contains a triplet of eighth notes. The thirty-first measure contains a triplet of eighth notes. The thirty-second measure contains a triplet of eighth notes. The thirty-third measure contains a triplet of eighth notes. The thirty-fourth measure contains a triplet of eighth notes. The thirty-fifth measure contains a triplet of eighth notes. The thirty-sixth measure contains a triplet of eighth notes. The thirty-seventh measure contains a triplet of eighth notes. The thirty-eighth measure contains a triplet of eighth notes. The thirty-ninth measure contains a triplet of eighth notes. The fortieth measure contains a triplet of eighth notes. The forty-first measure contains a triplet of eighth notes. The forty-second measure contains a triplet of eighth notes. The forty-third measure contains a triplet of eighth notes. The forty-fourth measure contains a triplet of eighth notes. The forty-fifth measure contains a triplet of eighth notes. The forty-sixth measure contains a triplet of eighth notes. The forty-seventh measure contains a triplet of eighth notes. The forty-eighth measure contains a triplet of eighth notes. The forty-ninth measure contains a triplet of eighth notes. The fiftieth measure contains a triplet of eighth notes. The fifty-first measure contains a triplet of eighth notes. The fifty-second measure contains a triplet of eighth notes. The fifty-third measure contains a triplet of eighth notes. The fifty-fourth measure contains a triplet of eighth notes. The fifty-fifth measure contains a triplet of eighth notes. The fifty-sixth measure contains a triplet of eighth notes. The fifty-seventh measure contains a triplet of eighth notes. The fifty-eighth measure contains a triplet of eighth notes. The fifty-ninth measure contains a triplet of eighth notes. The sixtieth measure contains a triplet of eighth notes. The sixty-first measure contains a triplet of eighth notes. The sixty-second measure contains a triplet of eighth notes. The sixty-third measure contains a triplet of eighth notes. The sixty-fourth measure contains a triplet of eighth notes. The sixty-fifth measure contains a triplet of eighth notes. The sixty-sixth measure contains a triplet of eighth notes. The sixty-seventh measure contains a triplet of eighth notes. The sixty-eighth measure contains a triplet of eighth notes. The sixty-ninth measure contains a triplet of eighth notes. The seventieth measure contains a triplet of eighth notes. The seventy-first measure contains a triplet of eighth notes. The seventy-second measure contains a triplet of eighth notes. The seventy-third measure contains a triplet of eighth notes. The seventy-fourth measure contains a triplet of eighth notes. The seventy-fifth measure contains a triplet of eighth notes. The seventy-sixth measure contains a triplet of eighth notes. The seventy-seventh measure contains a triplet of eighth notes. The seventy-eighth measure contains a triplet of eighth notes. The seventy-ninth measure contains a triplet of eighth notes. The eightieth measure contains a triplet of eighth notes. The eighty-first measure contains a triplet of eighth notes. The eighty-second measure contains a triplet of eighth notes. The eighty-third measure contains a triplet of eighth notes. The eighty-fourth measure contains a triplet of eighth notes. The eighty-fifth measure contains a triplet of eighth notes. The eighty-sixth measure contains a triplet of eighth notes. The eighty-seventh measure contains a triplet of eighth notes. The eighty-eighth measure contains a triplet of eighth notes. The eighty-ninth measure contains a triplet of eighth notes. The ninetieth measure contains a triplet of eighth notes. The ninety-first measure contains a triplet of eighth notes. The ninety-second measure contains a triplet of eighth notes. The ninety-third measure contains a triplet of eighth notes. The ninety-fourth measure contains a triplet of eighth notes. The ninety-fifth measure contains a triplet of eighth notes. The ninety-sixth measure contains a triplet of eighth notes. The ninety-seventh measure contains a triplet of eighth notes. The ninety-eighth measure contains a triplet of eighth notes. The ninety-ninth measure contains a triplet of eighth notes. The hundredth measure contains a triplet of eighth notes.

63

3 2 *p m*

③ ④ ⑤ ⑥

65

Musical notation for measures 65-68. Measure 65: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 66: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 67: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Measure 68: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4, 5, 6.

[illegible]

74

6

5

4

3

2

1

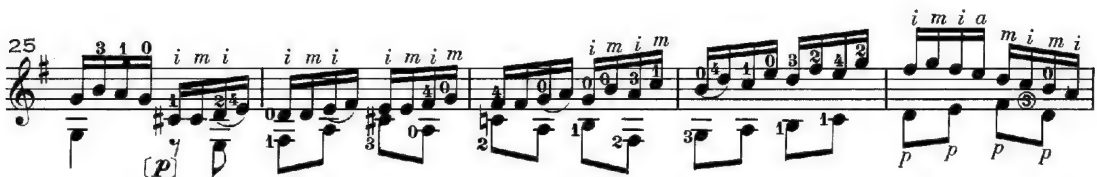
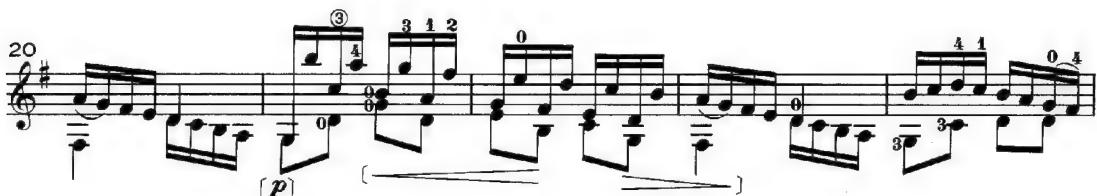
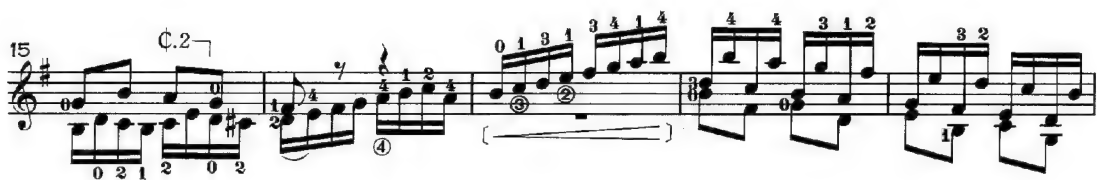
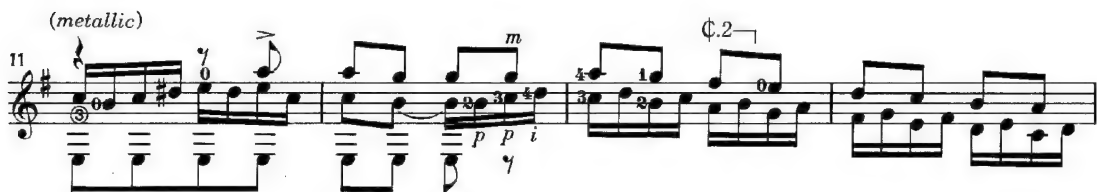
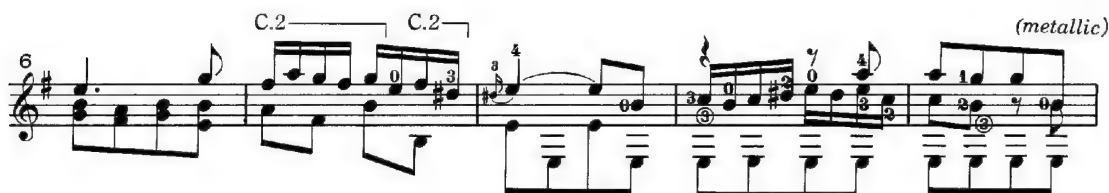
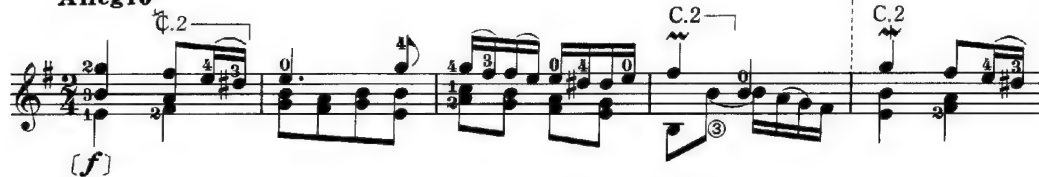
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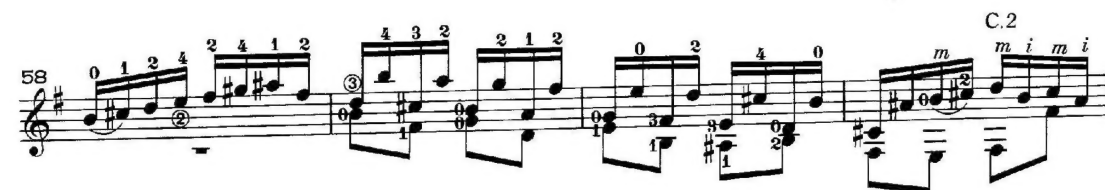
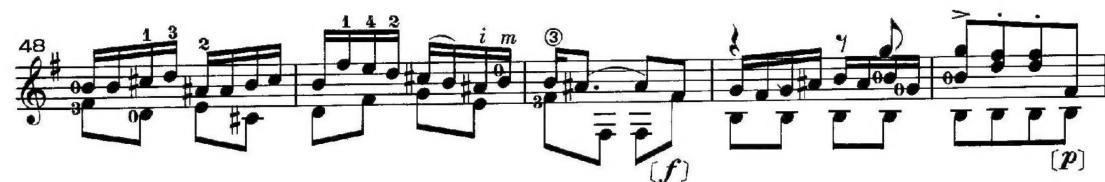
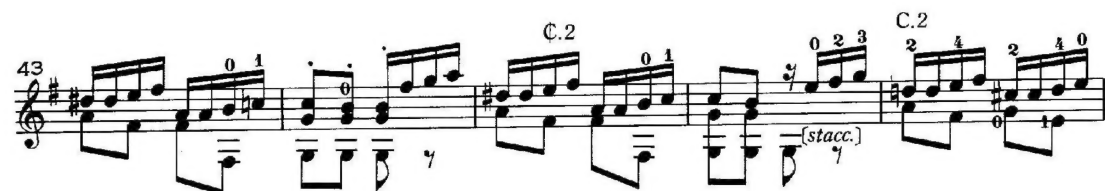
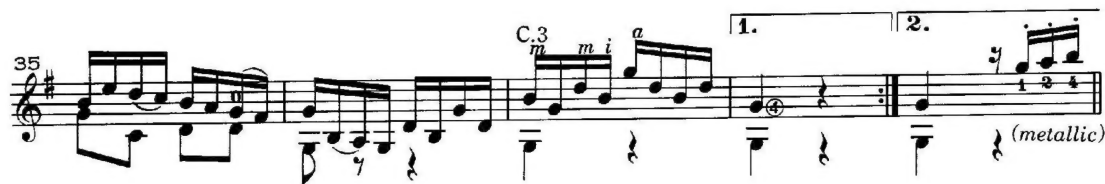
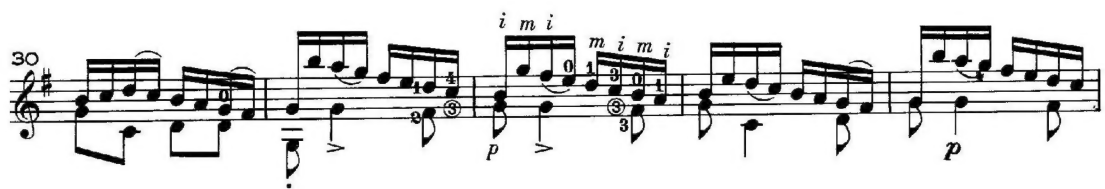
C.7 tr

# Sonata in E minor (Orig : F) L.383/K.19

**Allegro**

Ossia:  
(II volta)





62 *C.2 (metallic)*

66 *(son. ordinare)*

70 *[mf]* *(metallic)*

74 *(son. ordinare)* *♩.2* *♩.4* *♩.2* *♩.4* *♩.5* *C.7*

79 *C.5* *C.7* *[pecho]*

84 *C.2* *♩.2*

89 *m i a m* *i p* *m i p i* *1. (metallic)* *2.*

過ごし、イベリア的なものに、そしてギターに影響を受けている。これらのユニークな小傑作群がそなえている抗しがたい魅力、そのような影響がもたらすすぐれた風味は、さらに増しているのである。

スカルラッティの作品を形づくる諸要素を識るにつけ、各ソナタの構成要素、曲の流れ、また趣は、〔編曲にあたり〕いずれも犠牲にはならないものとなってくる。ここで許されたのは、その機能を変えさせぬ範囲において低音を1オクターヴ動かし、アルペジオの形を変えたりという操作のみである。

オリジナルの調のままに編曲されたソナタは——ギターの音高にしたがって——つねに1オクターヴ低く奏でられているとは限らない。なぜなら、スカルラッティのソナタの広い音域と音色変化の志向は、任意なオクターヴ移動を心して用いることを求めているからである。これはオクターヴ・マニュアル〔記譜よりも1オクターヴ高い音を発する“4フィート・ストップ”〕およびペダル〔下方へオクターヴ補強する〕をもつハープシコードにおいては、ごく自然になされた方法であった。

ギターの特性にしたがって、いくつかのソナタは原調を離れ、イ、ニ、ホ、トといった一般的調性に移されている。

楽譜中、〔 〕で開んだダイナミックスはすべて編曲者による。

レオ・ブローウェル 訳／濱田滋郎

## COMMENT

Almost all the Scarlatti sonatas were unquestionably composed during the composer's later years when he was at the height of his powers. Domenico Scarlatti dedicated his "Essercizi per Gravicembalo" to João of Portugal in 1738; but most of them were composed for the daughter of the monarch, Maria Barbara, later Queen of Spain.

The best copy, in 13 volumes, dates from between 1752 and 1757, preceded by two volumes copied in 1742 and 1749. It should be noted that Scarlatti's manuscripts have all disappeared.

In his "Essercizi", Scarlatti constructs a world of sound reflecting the reality of his own time. The harpsichord, and the organ with its pedals and manuals with orchestral tonecolours, and on the other hand the very popular Concerto Grosso with its "solo-tutti" structure, are the bases for this sound-world, quite divorced from "Renaissance" or early baroque.

About 380 of the sonatas were copied in pairs, according to the composer's intentions. This is reminiscent of the practice of coupling two movements in the sonatas "a solo" by the Italian Paradisi, Rutini, Galuppi, Martini and others.

## FORM

It would be wrong to attempt to find in Scarlatti's work the formal plan of a classical sonata; but there are nevertheless analogies in structure, formal relationship and thematic conception. Whereas the traditional form is in three sections, Scarlatti maintains a balance between his two sections, including development periods at the start of the second. Contrary to traditional procedure, the final ideas presented in the first section are those which run parallel with the second half. Nor is it to be expected that the opening themes should start the second section (an is customary with German Baroque). This occurs in some sonatas of the first period, called by Kirkpatrick "closed sonatas" - see K.1 (L.366).

The "open sonata" is one where the initial ideas do not open the second section.

Summarising, it can be said that, excluding the initial theme which Scarlatti in general uses in the form of an "opening", the rest of the thematic ideas are developed and periodically re-

presented in nearly all the compositions.

Typical Scarlatti thematic patterns are in general:

- 1 - Generative rhythmic patterns (K.443-L.418). Thematic cells of popular character-predominantly Spanish-with accompaniment (K.544-L.497). Materials derived from the instrumental technique of finger touch (K.178-L.162).
- 2 - Contrasting sections based on clearly differentiated materials (K.206-L.257).
- 3 - The tradition of toccata-improvisation derived from Frescobaldi "K.1-L.366). Free melodic development in Prelude style (K.208-L.238).

## INTERPRETATION

The Scarlatti sonatas - derived from the harpsichord - cover an infinite range of colour which nevertheless stylistically respects the tone limitations of the manuals of the harpsichord. We may suggest, in full agreement with Kirkpatrick, a variety of obligatory interpretative elements:

- 1 - Changes of tone colour in well-defined periodic sections.
- 2 - "Echo" dynamics for repeated phrases, whether forte-piano or piano-forte.
- 3 - Scarlatti's finales are not heavily textured, neither are his culminating passages. He finishes with suave unisons or concluding arpeggios and only rarely with a complete chord. This has given rise to much stylistically faulty transcription, for both piano and guitar.
- 4 - In general, the dramatic weight or emphasis is to be found in the development or in the second section, and attains its peak of the central part of the structure. The composer thus follows the principle of the arch (—), which from the time of Gregorian chant despite the perfection of structure in mankind - birth, growth, maturity, decline, death.
- 5 - With many Spanish-type sonatas the sound must accord with folk style.
- 6 - Indiscriminate changes of tone-colour may distort the style. It is permissible to change timbre in repeated phrases where rests are implicit or in cadential phrases with harmonic repose.
- 7 - Changes of tone and "echo" jeopardise continuity, and are not recommended for an organic or monothematic work (K.208-L.238).
- 8 - The structural symmetry of some sonatas should also be reflected in their dynamic scheme (K.146-L.349).
- 9 - Ornamentation is practically essential for the slow sonatas (K.206-L.257), whereas it is either rare or substantial for the rapid ones (K.443-L.418). As we know, ornamentation is of two kinds. There, is one cadential type where the chord resolution is "surrounded" and re-affirmed or where it fills the "gap" between notes or big chords.

The second type is melodic ornamentation to bring out some notable climax in line or rhythm or to help to differentiate repeated phrases, and played in place of the "echo" (K.178-L.162).

## TRANSCRIPTIONS

The tonal resources of the harpsichord show a resemblance to those of the guitar. Similarly, Scarlatti's stays in Spain and Portugal and the influence on him of the guitar and of Spanish life furnish valuable analogies which add to the irresistible attraction of these small masterpieces, unique of their kind.

Understanding the compositional elements of Scarlatti's work, neither the components nor the continuity or intentions of the sonatas have been sacrificed. Merely, some arpeggios have been reduced or the bass changed by an octave without altering its function.

The sonatas which keep their original key are not always played in a low octave - because of the compass of the guitar - since the

wide register and tonal range of Scarlatti make it possible with care to employ interchangeable octave sequences, a natural procedure for the harpsichord, with its octave register and couplers

For the guitar to assert itself naturally it is necessary to transpose some sonatas to the fundamental keys of A, D, E or G.

All the dynamics between brackets [ ] are suggested by the transcriber.

LEO BROUWER

## COMMENTAIRE

Il est certain que les sonates de Scarlatti furent presque toutes composées dans la pleine maturité de ses dernières années. Domenico Scarlatti présenta ses "Essercizi per Gravicembalo" à João de Portugal en 1738, mais la majeure partie furent faites pour la fille du monarque, Marfa Bárbara, qui devait devenir plus tard reine d'Espagne.

L'exemplaire le plus soigné, en 13 volumes, date de 1752 à 1757 et a été précédé par deux volumes copiés en 1742 et 1749. Il faut noter que les manuscrits autographes de Scarlatti ont complètement disparu.

Scarlatti, dans ses "Essercizi", construit un monde sonore qui reflète l'actualité de son époque. Le clavecin et l'orgue avec leurs pédales et leurs manuels de timbres orchestraux et d'autre part le concerto grosso, très populaire, avec sa structure "solo-tutti", sont le point de départ pour la construction de ce monde sonore, qui n'est plus lié par quelque lien que ce soit à la "Renaissance" ou à la première période du style baroque.

Environ 380 des sonates sont copiées par paires, selon l'intention de l'auteur, ce qui nous rappelle la pratique d'accoupler deux mouvements dans les sonates "a solo" des Italiens Pradisi, Martini, Rutini, Galuppi et autres.

## LA FORME

Ce serait une erreur de rechercher un plan formel de sonate classique chez Scarlatti, mais on y trouve des analogies, les relations de forme et les idées thématiques. Tandis que la forme traditionnelle présente trois sections, Scarlatti maintient l'équilibre entre deux sections, y compris les périodes de développement au début de la deuxième section. Contrairement au procédé traditionnel, les idées finales présentées dans la première section sont celles qui correspondent parallèlement à la deuxième moitié. Il ne faut pas non plus s'attendre à ce que idées initiales constituent le début de la deuxième section (comme c'est le cas en général dans le baroque allemand). Toutefois, ceci se produit dans certaines sonates de la première époque que Kirkpatrick appelle "sonates fermées" (closed sonata)-voir K-1 (L. 366).

La sonate ouverte (open sonata) est celle dans laquelle les idées initiales n'ouvrent pas la deuxième section. En résumé, nous pouvons dire que, sauf l'idée initiale que Scarlatti emploie en général comme "appel", les idées thématiques restantes sont développées et réexposées périodiquement dans presque toutes les œuvres.

Les dessins (patterns) qui forment la thématique scarlattienne sont, grosso modo :

1 - les dessins rythmiques générateurs (K.443-L.418) cellules thématiques de caractère populaire - en général espagnol - accompagnées (K.544-L.497), matériaux dérivés de la technique instrumentale du "touche" (K.178-L.162).

2 - les sections contrastées à base de matériaux clairement différenciés (K.206-L.257).

3 - la tradition de toccata-improvisation dérivée de Frescobaldi (K.1-L.366) Développement mélodique libre de la coupe du Praeludium (K.208-L.238).

## L'INTERPRÉTATION

Les sonates de Scarlatti - dérivant du clavecin - exposent une

gamme infinie de couleurs qui, au point de vue stylistique, observent les limites de timbre des manuels du clavecin. Nous pouvons suggérer une variété d'éléments d'interprétation de rigueur, qui coïncident exactement avec Kirkpatrick :

1 - changement de couleur (timbre) dans les sections périodiques bien définies.

2 - dynamique de l'écho pour les phrases répétées, comme dans le forte-piano ou le piano-forte.

3 - les finales de Scarlatti ne sont pas chargées et ne sont pas non plus les points culminants : Scarlatti termine avec de suaves unissons ou des arpèges concluants, rarement avec un accord complet - de là tant de transcriptions stylistiquement erronées, tant pour le piano que pour la guitare.

4 - généralement, la densité ou l'effet dramatique se trouve dans le développement ou deuxième section et atteint son maximum dans la partie centrale de la structure. L'auteur est ainsi d'accord avec le principe de l'arc (—), qui organise à travers le centre grégorien la perfection des structures d'après l'homme : naissance - développement - plénitude - décroissance - mort.

5 - dans beaucoup de sonates de coupe espagnole, le ton doit se conformer au style populaire.

6 - le changement irréflecti de timbre peut déformer le style. Il est permis de changer de timbre dans les phrases répétées où des soupirs sont implicites, comme aussi dans les phrases cadentielles avec repos harmonique.

7 - le changement de timbre et "l'écho" sont dangereux pour la continuité et ne sont pas conseillés pour une œuvre organique ou monothématique (K.208-L.238).

8 - la symétrie structurale de certaines sonates doit se retrouver également dans sa structure dynamique (K.146-L.349).

9 - l'ornementation est pratiquement indispensable dans les sonates lentes (K.206-L.257) ; elle est par contre rare ou substantielle dans les rapides (K.443-L.418). L'ornementation a deux variantes : comme nous le savons, il y a un type d'ornementation cadentielle où l'on "enveloppe" et réaffirme l'accord en repos, ou bien où l'on remplit le "vide" entre les notes ou les grands accords. Un autre type est l'ornementation mélodique qui cherche à faire ressortir un sommet notable tant rythmique que linéaire, ou qui peut aussi constituer un moyen pour différencier les phrases répétées et que l'on joue au lieu de "l'écho" (K.178-L.162).

## LES TRANSCRIPTIONS

Les ressources en timbres du clavecin sont similaires à celles de la guitare. De même, le séjour de Scarlatti en Espagne et au Portugal et l'influence espagnole et de la guitare constituent d'excellentes analogies qui se joignent à l'irrésistible attraction de ces petits chefs d'œuvre uniques en leur genre.

Connaissant les éléments des compositions de Scarlatti, on ne sacrifie rien de ses éléments constitutifs, ni la continuité, ni les intentions de ses sonates. On réduit seulement tel ou tel arpège, ou l'on change la basse d'une octave sans altérer sa fonction.

Les sonates qui gardent leur tonalité originale ne sont pas toujours jouées à une octave grave - en raison du registre de la guitare -, mais l'ample registre et la gamme de timbres de Scarlatti permettent soigneusement des séquences interchangeables d'octave, chose toute naturelle dans le clavecin à pédales - manuels d'octaves et de renforcement (pédali accoppiati).

Il est nécessaire, pour l'affirmation naturelle de la guitare, de transposer certaines sonates aux tons fondamentaux de la, ré, mi et sol comme bases. Les Signes Dynamiques entre parenthèse ont été arrangés par l'éditeur.

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